

# Il Matrimonio Segreto

Pria che spunti in ciel l'aurora

D. Cimarosa

Andante sostenuto

The first system of the musical score shows a piano accompaniment in the left hand with a steady eighth-note triplet pattern. The right hand features a vocal line with a melodic phrase, including a triplet of eighth notes. The tempo is marked 'Andante sostenuto'.

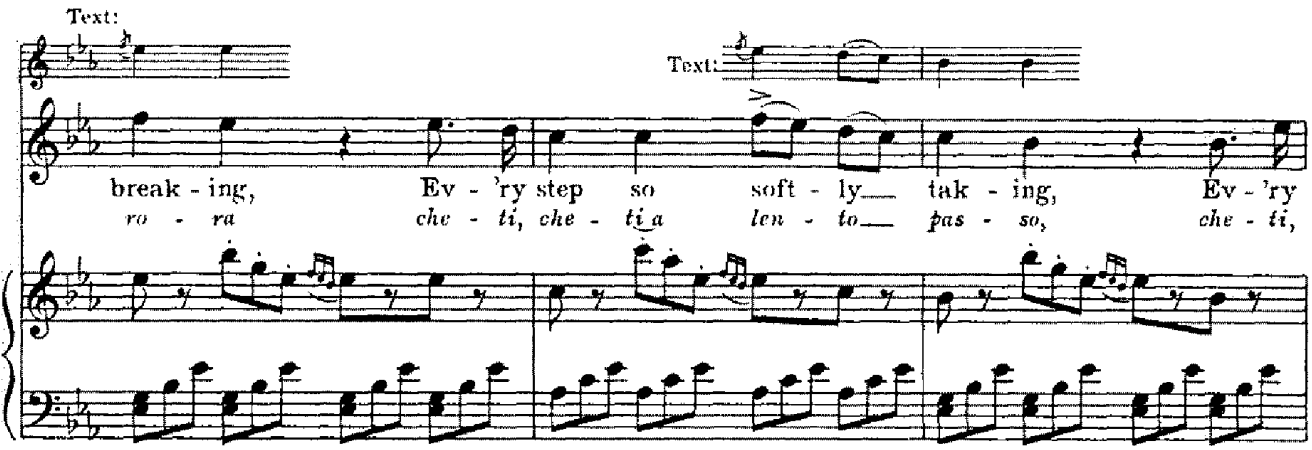
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The second system continues the piano accompaniment with the triplet pattern. The vocal line in the right hand has a more active melodic line with various note values and rests.

The third system includes dynamic markings such as 'pp' (pianissimo) and 'tr' (trill). The piano accompaniment continues with the triplet pattern, while the vocal line features a trill and other melodic ornaments.

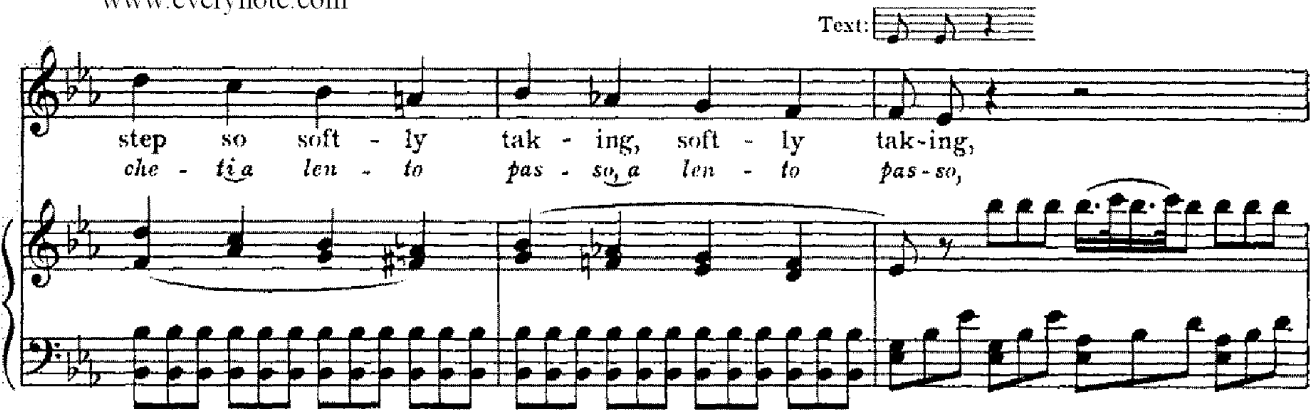
The fourth system contains the lyrics in English and Italian. The piano accompaniment in the left hand is marked with a piano (*p*) dynamic. The vocal line in the right hand has a melodic line corresponding to the lyrics.

Ere the morn - ing light is — break - ing, Ere light is —  
 Pria che spun - ti in ciel l'au - ro - ra, in ciel l'au -

Text: 

break - ing, Ev - 'ry step so soft - ly tak - ing, Ev - 'ry  
 ro - ra che - ti, che - ti a len - to pas - so, che - ti,

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Text: 

step so soft - ly tak - ing, soft - ly tak - ing,  
 che - ti a len - to pas - so, a len - to pas - so,

Text: 

We'll go down the stairs to - gether So that not a soul shall  
 scen - de - re - mo fi - no ab - bas - so che nes - sun ci sen - ti -

Text: 

hear, So that not a soul shall hear, Down the stair way, down the  
 rà, che nes - sun ci sen - ti - rà, scen - de - re - mo, scen - de -

stair-way, So that not a soul shall hear. Then we'll go so soft - ly, —  
*re - mo che nes - sun - ci sen - ti - rà. Sor - ti - re - mo pian - pia -*

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Text:

soft - ly Thro' the gar - den, out the gate - way To a car - riage that shall  
*ni - no, per la por - ta del giar - di - no, tut - la pron - ta u - na ca -*

straight-way At our com - ing there ap - pear, at our com - ing there ap - pear. Off at  
*roz - za, la da noi si tro - ve - rà, la da noi si tro - ve - rà. Chiu - si in*

once then with skil - ful driv - er Who - with - out a fear - his  
*quel - la il vet - tu - ri - no per - schi - var qua - lunque in -*

Text:

hors - es To a gal - lop ev - er for - ces, To a  
top - po, per - schi - var qua - lunque in - top - po i ca -

*fp fp fp fp*

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gal - lop ev - er for - ces. At a fu - rious speed we'll  
val - li di ga - lop - po sen - za po - sa cac - ce -

*simili*

ride, At a fu - rious speed we'll ride,  
rà, sen - za po - sa cac - ce - rà.

Text:

To a good old la - dy's cot - tage, Aunt of mine, and ve - ry  
Da u - na vec - chia mia pa - ren - te buo - na don - na as - sai pie -

pi-ous, In this way we'll safe - ly hie us, And in qui - et there a - bide, My be -  
 to - sa, cen' an - dre - mo ca - ra spo - sa, e sta - re - mo che - ti là. Ca - ra

Text:

lov - ed, my be - lov - ed, And in qui - et there a -  
 spo - sa, ca - ra spo - sa, e sta - re - mo che - ti

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bide, And in qui - et there a - bide, And in qui - et there a -  
 là, e sta - re - mo che - ti là, e sta - re - mo che - ti

bide, And in qui - et there a - bide, And in qui - et there a - bide.  
 là, e sta - re - mo che - ti là, e sta - re - mo che - ti là.

Allegro vivace.

What our  
Co - me

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course there - af - ter shall be We'll con - sid - er quite un -  
poi sa - vrà da fa - re, pen - se - re - mo a men - te

mov - ed.  
che - ta:

Be thou  
spo - sa

hap - py, my be - lov - ed, For we've love up - on our  
ca - ra, sta pur lie - ta, che l'a - mor ci as - si - ste -

Text:

side, Be thou hap-py, Be thou  
rà, spo - sa - ca - ra, stà pur-

*f* *p* *f* *p*

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Text:

hap - py, my be - lov - ed, For we've  
lie - ta, stà pur - lie - ta che - l'a -

*f* *p*

love up - on our side, up - on our  
mo - re, che - l'a - mor cias - sis - te -

side, up - on our side, up - on our side.  
rà, cias - sis - te - - rà, cias - sis - te - rà.

*f* *p*

Ere the morn-ing light is  
 Pria che spun-ti in ciel l'au -

*dolce*

Text:

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break-ing, Yes, my love, ere light is break-ing,  
 ro - ra, ca - ra spo - sa, sen - ti be - ne,

We'll go forth so soft - ly, soft - ly Thro' the gar - den, out the  
 sor - ti - re - mo pian - pia - ni - no per la por - ta del giar -

Text:

gate-way, Ev - - 'ry step so soft - - ly tak - - ing  
 di - no: che - - ti, che - - tia len - - to pas - - so

*p*



Down the stairs ere light is break - ing, So that  
 scen - - de - re - - ma fi - - no ab - bas - so, che nes - -

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not a soul shall hear, So that not a soul shall  
 sun ci sen - - ti - - rà, che nes - sun ci sen - ti -

hear! To the car - riage there that straight - way At our  
 rà, pron - ta, pron - ta la ca - roz - za là da

com - - ing shall ap - - pear, At our  
 noi si tro - - ve - - rà, là da

com - ing shall ap - pear, Down the  
 noi si tro - - ve - rà, seen - - de -

Text:

Text:

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stair-way, out the gate-way, Out the  
 re - mo sor - - ti - re - mo sor - ti -

Text:

gate-way Ev-'ry step so soft - ly tak - ing So that  
 re - mo pia - no, pia - - no a pas - - so len - - to che nes -

not a soul shall hear. Be thou hap - py, my be -  
 sun ei sen - ti - rà. Spo - - sa - ca - ra, sta - pur

*a piacere*

lov - ed, For we've love up - on our side!  
 lie - ta, che l'a - mor cías - si - ste - rà.

*p*

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We'll go forth so soft - ly, soft - ly,  
 sor - ti - re - mo pian - pia - ni - no,  
 Thro' the gar - den, out the  
 per la por - ta del giar -

Text:

gate - way. Thro' the gar - den, out the gate - way To the  
 di - no, pian - pia - ni - no, pian - pia - ni - no: pron - ta,

*p cresc.*

car - riage that shall straight - way At our com - ing there ap - pear.  
 pron - ta la ca - roz - - za là da noi si tro - ve - rà.

*a piacere*

Be — thou hap - py, — my — be - lov - ed, — For — we've — love up -  
Spo - - sa — ca - ra, — sta — pur — tie - ta, — che — l'a - mor — c'ias -

*col canto*

on — our — side.  
si - ste - - rà,

Text:

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For — we've — love — up - on our side, For — we've —  
che — l'a - mor — c'ias - si - ste - rà, che — l'a -

Text:

love — up — on our side, up — on our side, up - -  
mor — c'ias - - si - ste - - rà, c'ias - - si - - ste - - ra, c'ias - -

on our side, up - on our  
si - ste - rà, cias - si - ste -

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *f* is present.

side, up - on our side, up - on our  
rà, cias - si - ste - rà, cias - si - ste -

This system continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

side, up - on our side.  
rà, cias - si - ste - rà.

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This system concludes the vocal line with a period. The piano accompaniment continues with the same rhythmic pattern.

*sf sf*

This system shows the piano accompaniment continuing with a more complex texture, including chords and melodic lines in both hands. Dynamic markings of *sf* are present.

This system shows the final part of the piano accompaniment, ending with a double bar line. The piano part features a mix of chords and moving lines.